

ムーンライズ・キングダム

Moonrise Kingdom



MOONRISE
KINGDOM
NEW PENZANCE ISLAND
SUMMER
1965

Officially selected for the Opening and Competition sections of the 65th Cannes Film Festival

A huge hit in the US! (Opening weekend, screen average, live-action film) Nominated for this year's Academy Award for Best Original Screenplay!

★★★★★! Dreamy perfection!

--- Amy Biancoli/San Francisco Chronicle

It's hilarious yet heartwarming at the same time, and you'll be enchanted by the film!

--- Peter Travers/Rolling Stone

A stunningly beautiful film, a crowning achievement for Wes Anderson.

--- Manohla Dargis/The New York Times

Magical! Wes Anderson's masterpiece!

--- Claudia Puig/USA Today

Cheers to Wes Anderson's sparkling, charming journey through life!

--- A.M. Holmes/Vanity Fair

The film is precious and adorable, but also quite profound.

And director Wes Anderson brings out the real acting talent of Bruce Willis.

His best performance in years.

--- Renee Rodriguez/Miami Herald

I've never seen Bruce Willis look this good before.

Norton is perfect, Murray, McDormand... I can't say enough!!!

--- Bill Goodykoontz/Arizona Republic

Great performances from everyone, from new child actors to big name stars. It brings back the lovely sense of sorrow and joy that comes with growing up.

--- Nev Pierce/Empire

A journey filled with love throughout the entire film.

And, of all the films released in theaters this year, it was the most enjoyable and moving.

--- Mike Scott/New Orleans Times



Introduction

Sam and Suzy, both 12 years old, decide to elope.
Aiming for the secret place no one knows about,
"Moonrise Kingdom"

In 1965, 12-year-olds Sam and Suzy fell in love on a small island off the coast of New England. Sam escaped from Boy Scout camp, while Susie evaded her parents and ran away from home, heading for a secret place called "Moonrise Kingdom." The couple are pursued by parents, police, welfare officials, Boy Scout children, and Snoopy, the scout dog! A "love escapade" involving the whole island begins...

Wes Anderson has continued to inspire fans with his unique style in films such as "The Royal Tenenbaums," "The Life Aquatic," "The Darjeeling Limited," and "Fantastic Mr. Fox." His latest film, "Moonrise Kingdom," was a highly anticipated hit, achieving the rare feat of being selected as both the opening film and the main competition at the 65th Cannes Film Festival. While critical acclaim and film magazine praise are standard for his work, this latest film achieved the highest average per-theater box office gross in the U.S. since its release. It is Wes Anderson's biggest hit and is widely hailed as his masterpiece, with online reviews flooded with praise such as "charming," "sweet," "funny," and "cute." While Anderson has consistently portrayed the theme of father and son in an introverted and introspective way, this time he breaks new ground with a clear, relatable, and nostalgic theme: "a summer adventure." The film was a huge hit, as it filled audiences with an unprecedented sense of happiness. This masterpiece, which has been celebrated around the world, is finally coming to Japan.

Bruce Willis, Bill Murray, Edward Norton...
A star-studded Hollywood cast elevates "Wes World"
to entertainment

The cast of colorful characters, centered around 12-year-old boys and girls, is played by a stellar cast. This time, actors active in Hollywood blockbusters flocked to appear in Wes's film, creating a stunning ensemble. Bruce Willis plays the island's lone police officer, Sharpe. He casts aside his macho charm from action films like "Die Hard" to deliver an exquisite performance that evokes the sadness and humor of a middle-aged man. Edward Norton, known for "American History X" and "Fight Club," plays Boy Scout Troop Leader Ward, a man who is earnest yet also a bit of a goofball. Frances McDormand, who won an Academy Award for Best Actress for "Fargo," plays Susie's mother, who is having an affair with Inspector Sharpe. Tilda Swinton, who won an Academy Award for Best Supporting Actress for "The Fiver," delivers a surreal performance as the ruthless welfare officer. Among Wes Anderson's regulars are Bill Murray, who has appeared in all of his films since "The Talented One," as Susie's father, and Jason Schwartzman, who starred in "The World of Genius Max" and "The Darjeeling Limited," as the suspicious Boy Scout Ben. This is the film debut for both Jared Gilman, who plays Sam, and Kara Hayward, who plays Susie. Both were only 12 years old at the time of their appearances, and they deliver fresh, innocent performances. Wes Anderson, who directed, wrote, and produced the film, is assisted by his close friend Roman Coppola. A true filmmaker, with Francis Ford Coppola as his father and Sofia Coppola as his sister, Coppola co-wrote the screenplay, just like with "The Darjeeling Limited." The costumes and art direction are also full of Wes's signature playfulness. Just looking at the slightly quirky yet super cute items, including Boy Scout uniforms decorated with raccoon patches, custom-made tents and canoes, and even totem poles, will make you feel happy.

Story

The story takes place in 1965 on New Penzance, a small island 26km long off the coast of New England. 12-year-old Suzy Bishop (Kara Hayward) lives in a large seaside mansion with her strict and uptight father, Walt (Bill Murray), her nagging and always-busy mother, Laura (Frances McDormand), and her three younger brothers. Her hobbies include immersing herself in her own world by reading books and observing with binoculars. Through her binoculars, Suzy accidentally witnesses a secret meeting between her mother and Inspector Sharpe (Bruce Willis).

At the same time, at a Boy Scout camp led by Scoutmaster Ward (Edward Norton), one of the members disappears, leaving behind a note.

A year ago, Sam (Jared Gilman) and Suzy met at their church's production of "Noah's Ark." Sam went to see the play as part of his Boy Scouts activities, and Suzy, who was performing as a crow, was drawn to each other after just a few words and began corresponding. The two, who shared a mutual sympathy for each other's outsider status, secretly planned to elope through their letters over the course of a year.

Meeting on the plains, the two embark on a "love getaway." Their destination is the 3.25-nautical-mile Tidal Mouth, a place Sam longs to reach by retracing the path taken by the indigenous Chick-Tcho people during their great migration. They name the beautiful, untouched cove "Moonrise," and the two dive into the sea, draw pictures, read books, talk about their dreams, dance, and share their first kiss.

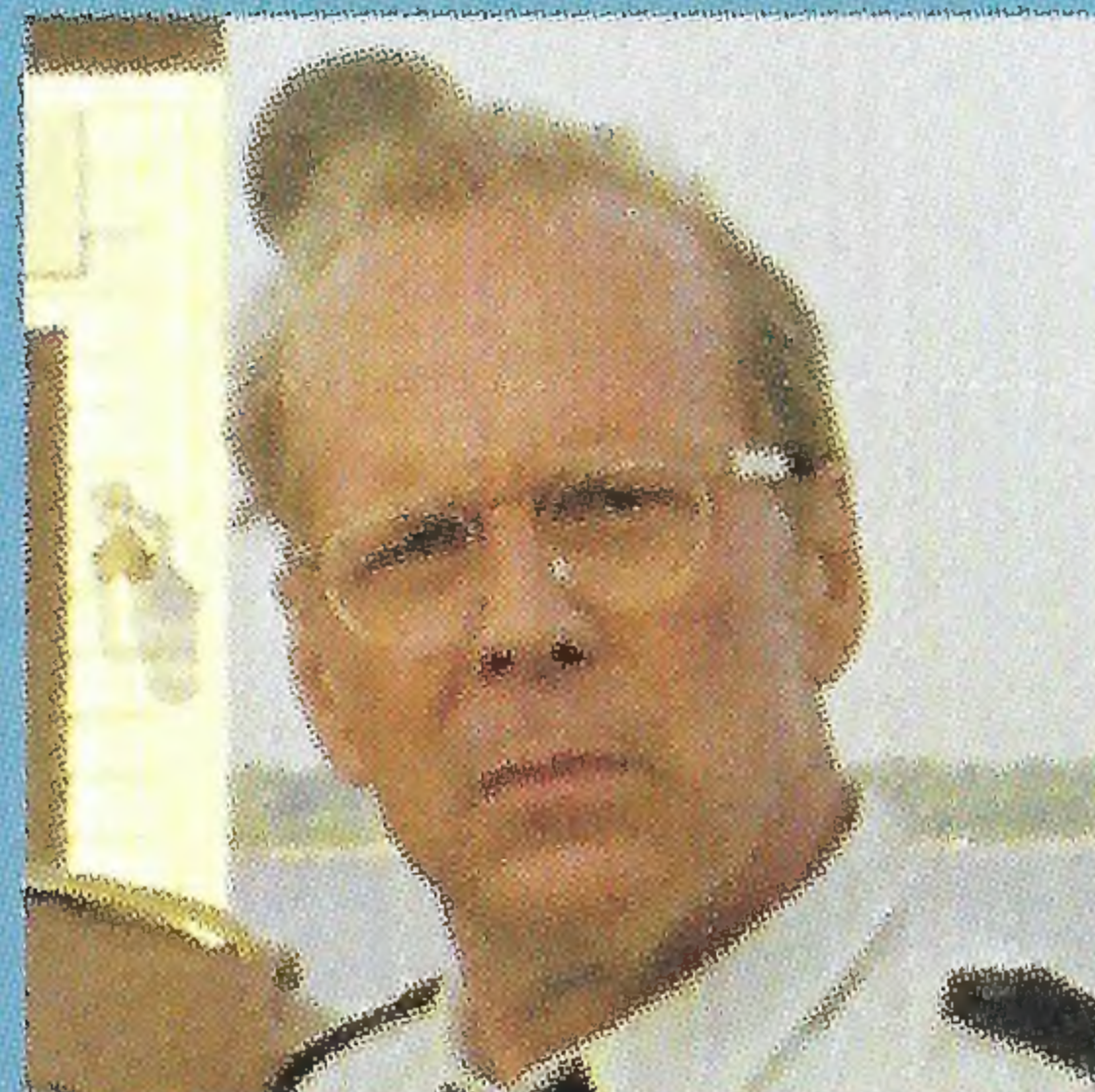
The next morning, the adults realize the two are missing and are in trouble!

Inspector Sharp, the island's only police officer, and Captain Ward, the unreliable leader of the Boy Scouts, contact everyone. Meanwhile, Mr. and Mrs. Bishop and their men are running wild looking for their missing daughter. The two teams then run into each other on the pier, and Mr. and Mrs. Bishop lash out at Captain Ward, accusing him of seducing their daughter. An adult quarrel breaks out and the situation gets increasingly complicated... However, with the guidance of some Boy Scouts who were also pursuing the two, the two are eventually found and separated. The two are returned to their parents, but Sam's parents are not their biological parents but foster parents, who say, "We can't take care of Sam anymore because he's an oddball."

According to the cold, bureaucratic welfare department (Tilda Swinton), Sam, a troubled boy who has been abandoned by his foster parents, is likely to be returned to a juvenile detention center after undergoing a psychiatric evaluation and electroshock therapy, so the welfare department decides to take him in. Detective Inspector Sharp, who has lived a lonely life in a trailer for many years, takes in the orphaned Sam and the two men talk about love. Suzy also confesses her feelings to her mother for the first time. Gradually, the Boy Scouts who had ostracized Sam begin to sympathize with them, and without the knowledge of Scoutmaster Ward, they decide to help the couple elope. They then row off the island in a small boat... But what will become of the couple's escape? And what will become of the adults who were desperately trying to separate them...?



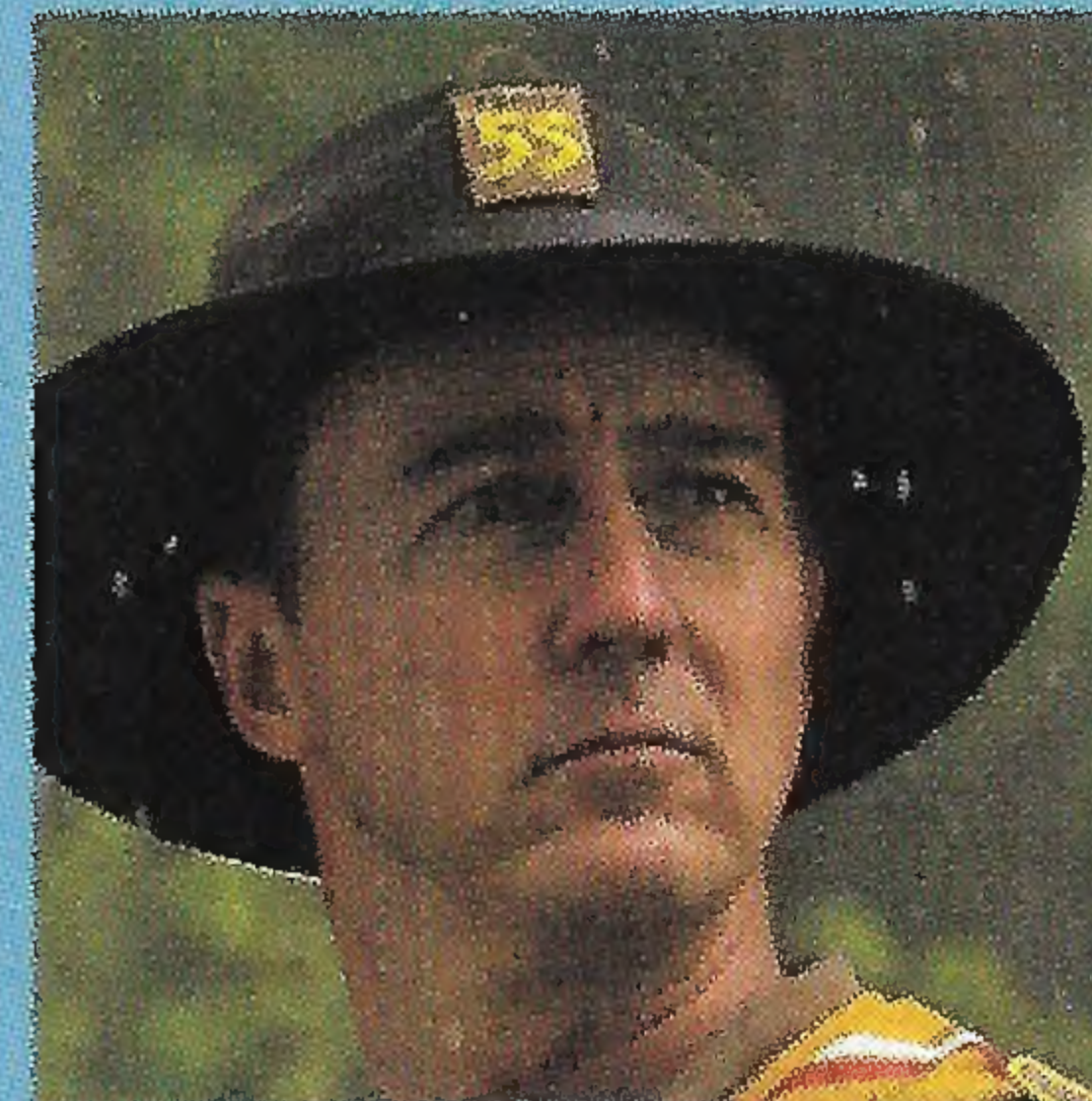
Cast



Bruce Willis

(Inspector Sharp)

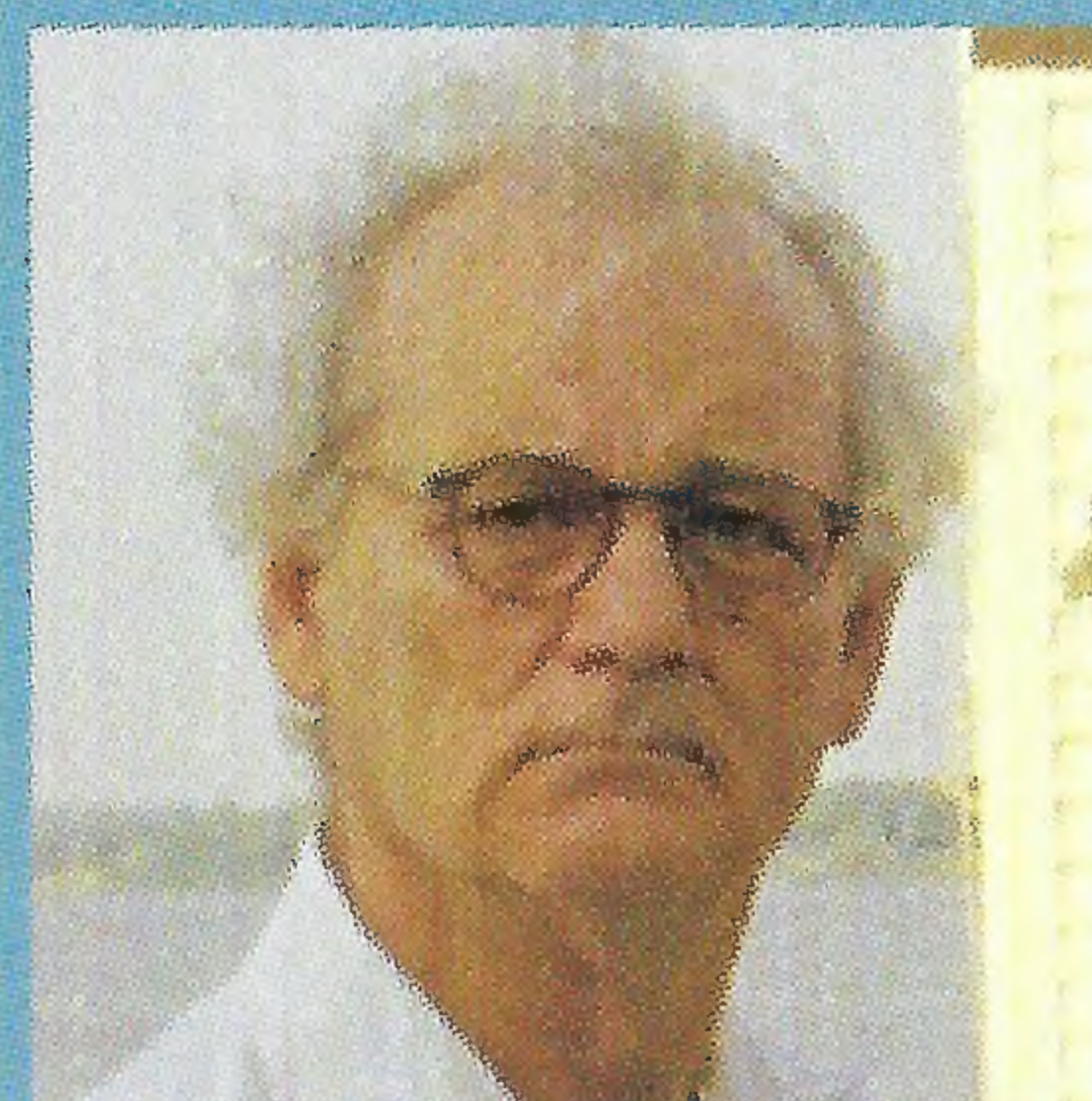
Born in West Germany in 1955, he moved to the United States at the age of two and grew up in New Jersey. He majored in drama at university but dropped out to perform off-Broadway, building his acting career and making his film debut in "The First Deadly Sin" (1980, directed by Brian G. Hutton). He was then cast in the lead role of the TV series "Blue Moon Detective Agency," which began in 1985, and earned high acclaim, winning Best Actor at both the Emmy and Golden Globe Awards in 1987. His first film role was in "Blind Date" (1987, directed by Blake Edwards), and he became a top star in the film industry with the global hit "Die Hard" (1988, directed by John McTiernan). The latest film in the series, "Die Hard: Last Day," is scheduled for release in 2013. He has also appeared in a wide range of films, from highly auteur-driven works such as "Pulp Fiction" (1994, directed by Quentin Tarantino), "The Sixth Sense" (1999, directed by M. Night Shyamalan), and "Unbreakable" (2000, directed by M. Night Shyamalan), to Hollywood blockbusters such as "Armageddon" (1998, directed by Michael Bay), produced by Jerry Bruckheimer. Other notable appearances include "The Fifth Element," (1997, directed by Luc Besson), "The Hitman Next Door" (2000, directed by Jonathan Lynn), "The Kid" (2000, directed by Jon Turteltaub), "Bandits" (2001, directed by Barry Levinson), "Sin City" (2005, directed by Frank Miller and Robert Rodriguez), "The Expendables" (2010, directed by Sylvester Stallone), RED (2010, directed by Robert Schwentke), "The Suspect: Joaquin Phoenix" (2010, directed by Casey Affleck), "Fire with Fire" (2011, directed by David Barrett), "Looper" (2011, directed by Rian Johnson), "The Expendables 2" (2012, directed by Simon West), and "The Rumored Gambler" (2012, directed by Stephen Frears). Upcoming releases include "Die Hard: Last Day" (2012, directed by John Moore), the second installment of the popular action series "G.I. Joe 2: Retaliation" (2012, directed by Jon Chu), "RED 2" (2013, directed by Dean Parisot), and "Sin City 2" (2013, directed by Robert Rodriguez and Frank Miller).



Edward Norton

(Captain Ward)

Born in Massachusetts, USA in 1969, he studied astronomy, history, and Japanese at Yale University. After graduating, he moved to New York and won a Golden Globe Award for Best Supporting Actor for his role in "Whereabouts of the Truth" (1996, directed by Gregory Hoblit), for which he was nominated for an Academy Award for Best Supporting Actor. His major film appearances include "The Whole World Says I Love You" (1996, directed by Woody Allen), "American History X" (1998, directed by Tony Kaye), for which he was nominated for an Academy Award for Best Actor, "Fight Club" (1999, directed by David Fincher), "Red Dragon" (2001, directed by Bred Ratner), "25th Hour" (2002, directed by Spike Lee), "The Illusionist" (2006, directed by Neil Burger), "The Incredible Hulk" (2008, directed by Louis Leterrier), "The Dictator" (2012, directed by Larry Charles), and "The Bourne Legacy" (2012, directed by Tony Gilroy). He made his directorial debut with "Our Anna Banana" (2000) and founded his own production company. He has also produced "Down in the Valley" (2005, directed by David Jacobson) and other documentaries. His most notable work is "The Path to President Barack Obama" (2009, directed by Amy Rice and Alicia Sams), which won an Emmy Award. His other documentaries include "The Yunnan Great Rivers Expedition" (2003, directed by Jim Norton) and "Dirty Work" (2004, directed by David Sampliner), the latter of which premiered at the Sundance Film Festival. He is also set to appear in Wes Anderson's latest film, "The Grand Budapest Hotel", scheduled for release in 2014.



Bill Murray

(Suzy's Father, Walt)

Born in 1950 in Evanston, Illinois, USA. He made his film debut in "Meatballs" (1979, directed by Ivan Reitman), and continued his long-running collaboration with the director, including "Paradise Army" (1981) and

the "Ghostbusters" series (1984, 1989). He has appeared in all of Wes Anderson's films except for "Anthony's Happy Motel" (1996), and this marks their sixth collaboration. For "The World of Genius Max" (1998, directed by Wes Anderson), he won the New York Film Critics Circle Award, the National Film Critics Circle Award, the Los Angeles Film Critics Circle Award, and the Independent Spirit Award for Best Supporting Actor. He has also appeared in many films, including Jim Jarmusch's anthology film "Coffee and Cigarettes" in "Delerium" (2003), "Broken Flowers" (2005), for which he was nominated for Best Actor at the Satellite Awards, and "The Limits of Control" (2009). He was also nominated for an Academy Award for Best Actor for his role in the Tokyo-set "Lost in Translation" (2003, directed by Sofia Coppola), and won Best Actor awards at the Golden Globes, BAFTAs, Independent Spirit Awards, and the New York, Los Angeles, and Chicago Film Critics Associations. His other notable appearances include "Love is Deja Vu" (1993, directed by Harold Ramis), "When You Fall In Love..." (1993, directed by John McNaughton), "Wild Things" (1998, directed by John McNaughton), Ed Wood (1994, directed by Tim Burton), "The Man Who Knew Too Little" (1998, directed by Jon Amiel), "Cradle Will Rock" (1999, directed by Tim Robbins), and "Hamlet" (2000, directed by Michael Almereyda). Upcoming releases include "A Glimpse Inside the Mind of Charles Swan III" (2012, directed by Roman Coppola) and "Hyde Park on Hudson" (2012, directed by Roger Michell), in which he plays President Franklin Delano Roosevelt.



Frances McDormand

(Suzy's Mother, Laura)

Born in Chicago, Illinois in 1957. Received a Bachelor of Arts in Drama from Bethany College in 1979 and a Master of Arts from Yale University in 1982. After graduation, she performed in regional theatres. Her performance as

Stella in A Streetcar Named Desire was well-received, leading her to appear on Broadway. She made her film debut in "Blood Simple" (1984, directed by Joel and Ethan Coen). She has appeared in four Coen brothers films: "Baby Robber" (1987), "Fargo" (1996), for which she won an Academy Award for Best Actress, "Barber" (2001), and "Burn After Reading" (2008). She has been nominated for the Academy Award for Best Supporting

Actress three times, for "Mississippi Burning" (1988, directed by Alan Parker), "Back Then With Penny Lane" (2000, directed by Cameron Crowe), and "Stand Up" (2005, directed by Niki Caro). Her other major works include "Whereabouts of the Truth" (1996, directed by Gregory Hoblit), "Wonder Boys" (2000, directed by Curtis Hanson), "The Right Age For Love" (2003, directed by Nancy Meyers), "Aeon Flux" (2005, directed by Karyn Kusama), "Transformers: Dark of the Moon" (2011, directed by Michael Bay), and "This Must Be The Place" (2011, directed by Paolo Sorrentino). She also demonstrated his talent as a voice actor in the animated film "Madagascar III" (2012, directed by Eric Darnell).



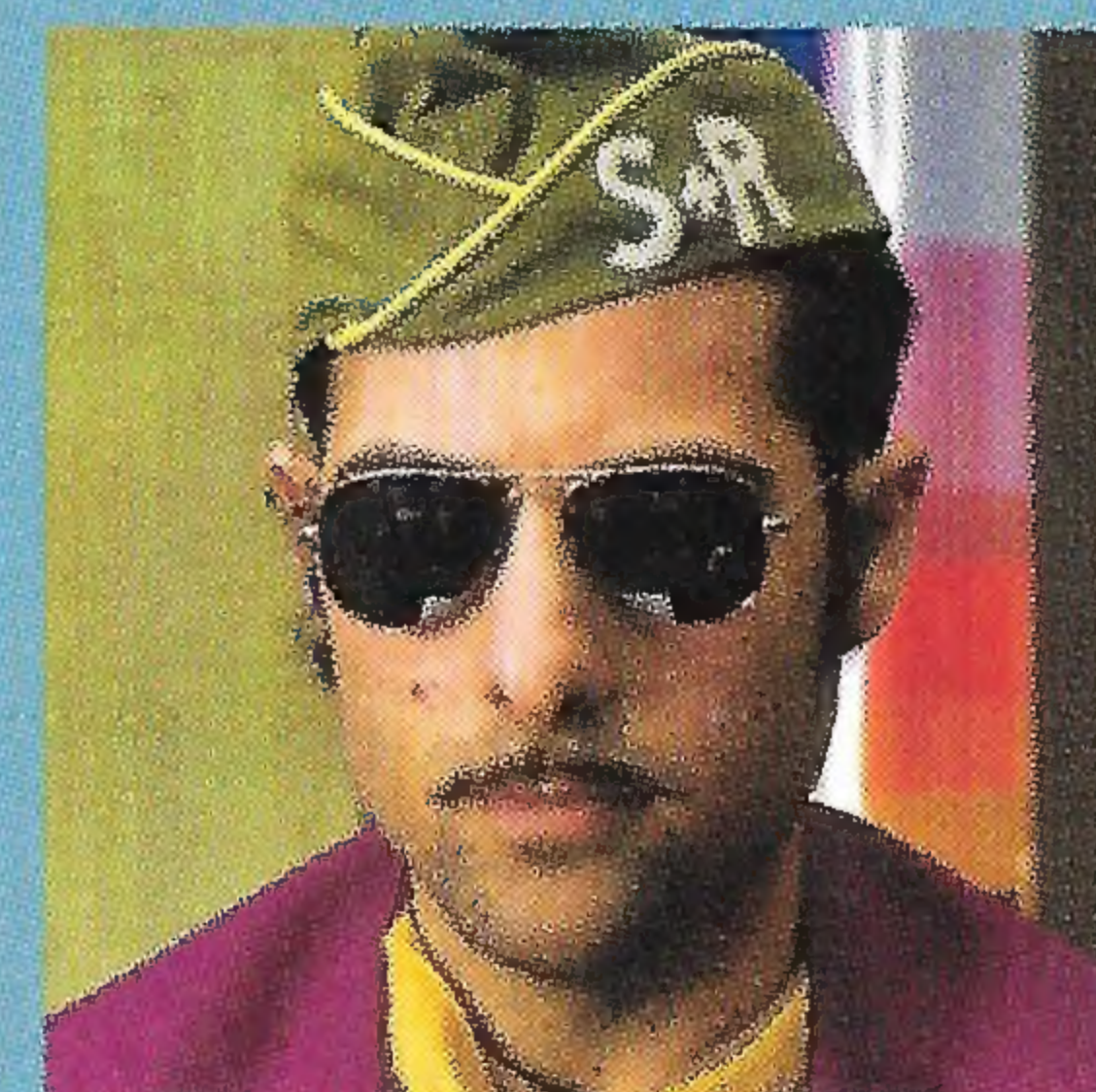
Tilda Swinton

(Welfare Bureau Officer)

Born in London, England in 1960. She made her film debut in "Caravaggio" (1986, directed by Derek Jarman). Before Jarman's death in 1994, she appeared in seven films he had directed including "The Last of

England" (1987), "War Requiem" (1989), "The Garden" (1990), and "Edward II" (1991), for which she won the Best Supporting Actor Award at the Venice International Film Festival. She later gained international fame with Orlando (1992, directed by Sally Potter), a film adaptation of Virginia Woolf's novel. She then made her Hollywood debut with "The Beach" (1999, directed by Danny Boyle), and continued to demonstrate her talent in the blockbuster series The Chronicles of Narnia" (2005-, directed by Andrew Adamson), and "The Fixer" (2007, directed by Tony Gilroy), for which she was nominated for a Screen Actors Guild Award and a Golden Globe Award and won an Academy Award for Best Supporting Actress. She has also been active in projects both large and small, including "Broken Flowers" (2005, directed by Jim Jarmusch), "The Limits of Control" (2009, directed by Jim Jarmusch), and "Milan, Living For Love" (2009, directed by Luca Guadagnini), which she also produced. Her other appearances include "Vanilla Sky" (2001, directed by Cameron Crowe), "Adaptation" (2002, directed by Spike Jonze), "The Hunter's Diary" (2003, directed by David Mackenzie), "Thumbsucker" (2005, directed by Mike Mills), "Constantine" (2005, directed by Francis Lawrence), "Burn After Reading" (2008, directed by Joel and Ethan Coen), and the

London Film Critics Circle Award-winning "The Curious Case of Benjamin Button" (2008, directed by David Fincher). She recently served as executive producer for "The Boy Shoots A Cruel Bow" (2011, directed by Lynne Ramsay), which was nominated for a Golden Globe, a Screen Actors Guild Award, a BAFTA Award, a London Film Critics Circle Award, and a Broadcast Film Critics Circle Award, and won a National Board of Review Award. She also worked on Wes Anderson's latest film, "The Grand Budapest Hotel." She has also been confirmed to appear in the film (scheduled for release in 2014).

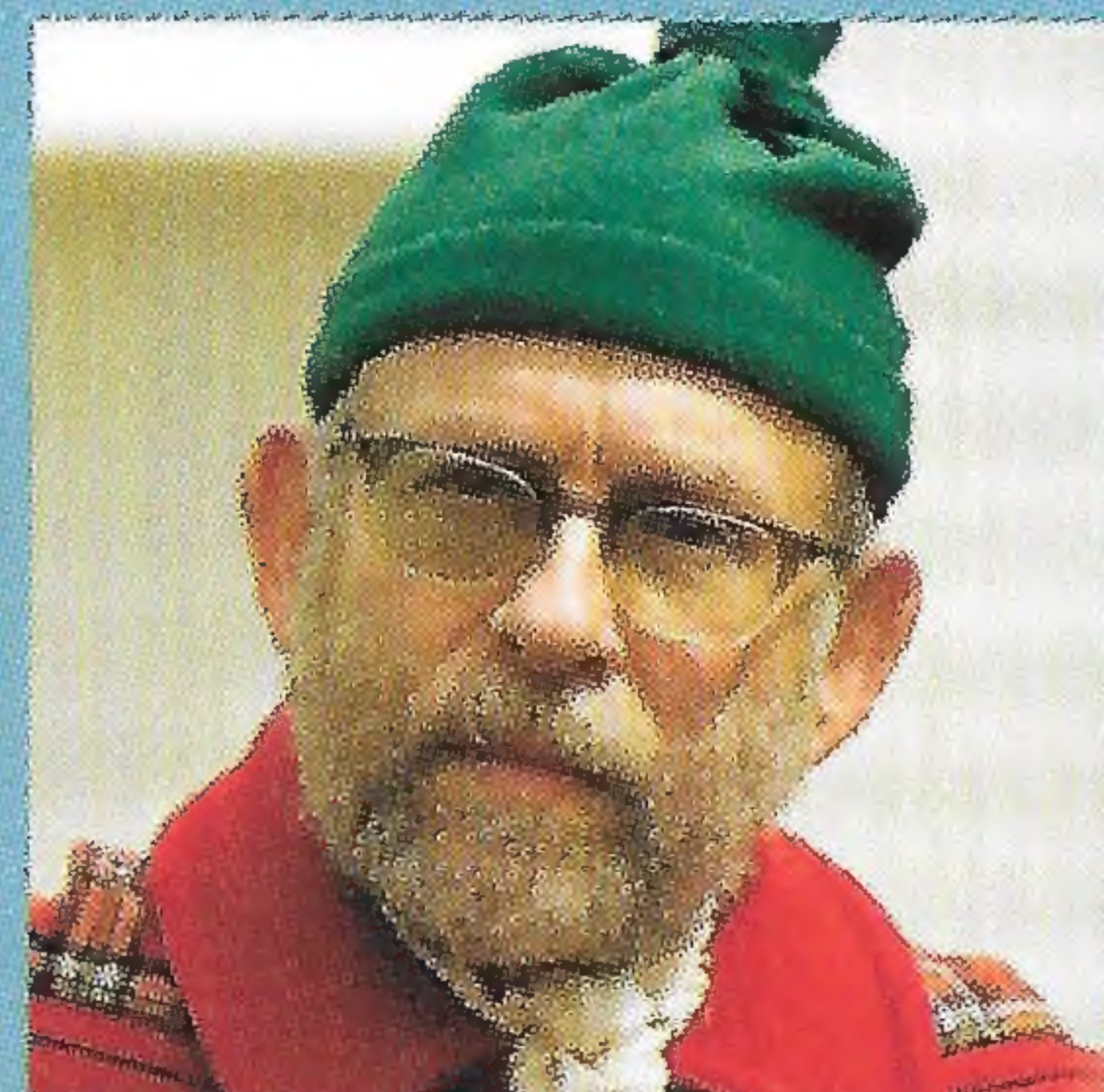


Jason Schwartzman

(Cousin Ben)

Born in 1980 in Los Angeles, California, he made his film debut in Wes Anderson's "The World of Genius Max" (1998), for which he was nominated for the Chicago Film Critics Association's Most Promising Actor

Award. He later appeared in another of Anderson's films, "The Darjeeling Limited" (2007), and also co-wrote the screenplay with Roman Coppola and Wes Anderson. His collaboration with the director continued, and he provided voice acting for "Fantastic Mr. Fox" (2009). Upcoming releases include Roman Coppola's "A Glimpse Inside the Mind of Charles Swan III (2012)." Other films he has appeared in include "CQ" (2001, directed by Roman Coppola), "My Wife is a Witch" (2005, directed by Nora Ephron), "Marie Antoinette" (2006, directed by Sofia Coppola), "Funny People" (2009, directed by Judd Apatow), and "Scott Pilgrim vs. the Evil Ex-Boyfriends" (2010, directed by Edgar Wright). He is also set to appear in Wes Anderson's latest film, "The Grand Budapest Hotel" (scheduled for release in 2014).



Bob Balaban

(The Narrator)

Born in 1945 in Chicago, Illinois, USA. He directed the television movie "Georgia O'Keeffe" (2009), starring Joan Allen and Jeremy Irons, which won three Golden Globe Awards and nine Emmy Awards. He also produced "Bernard &

Doris" (2006), starring Susan Sarandon and Ralph Fiennes, which was nominated for all 11 Emmy Awards and 3 Golden Globe Awards. He also worked as a producer on "Gosford Park" (2001, directed by Robert Altman), which was nominated for an Academy Award for Best Picture and Best Director, and Julian Fellowes won the Best Original Screenplay award (based on a story by Altman and Balaban). He also won the Alexander Korda Award for Best British Film at the BAFTA Awards along with other producers. As an actor, he has appeared in more than 50 films, including "Midnight Cowboy" (1969, directed by John Schlesinger), "Close Encounters of the Third Kind" (1977, directed by Steven Spielberg), "Alice" (1990, directed by Woody Allen), "The Earth Revolves Around Women" (1997, directed by Woody Allen), and "Capote" (2005, directed by Bennett Miller).



Jared Gilman

(Sam Shakusky)

This film marks his first professional acting job. He has studied acting and filmmaking at professional performing arts studios and summer camps, and spends his days writing scripts, acting, and editing short films in which he also

stars. He attends middle school in his hometown of New Jersey, where he is a member of the school's cross-country and fencing teams, and is passionate about golf.



Kara Hayward

(Suzy Bishop)

Originally from Massachusetts, she discovered her passion for acting at a summer camp and, in her first-ever film audition, won the lead role in this movie at the age of 12. Besides acting, she is interested in reading, dancing, and

creative activities, including poetry. Her artwork and poems have been published locally and have appeared in publications such as "Inspired" and "A Celebration of Poetry."

Staff

Wes Anderson

(Director • Screenwriter • Producer)

Born in Houston, Texas in 1969, he studied at the University of Texas at Austin, where he met Owen Wilson and began collaborating on filmmaking. He made his directorial debut with "Anthony's Happy Motel" (1996). His next film, "The World of Genius Max" (1998), won the Independent Spirit Award and brought him widespread attention. For "The Royal Tenenbaums" (2001), he and his close friend Owen Wilson were nominated for an Academy Award for Best Original Screenplay. Other notable works include "The Life Aquatic with Steve Zissou" (05), "The Darjeeling Limited" (2007), the short film "Hotel Chevalier" (2007), and the animated film "Fantastic Mr. Fox" (2009). His latest film, "The Grand Budapest Hotel," began filming in Berlin, Germany in January 2013, and features a star-studded cast including Bill Murray, Adrien Brody, Edward Norton, and Owen Wilson.

Roman Coppola

(Screenwriter)

Born in Paris, France in 1965, he began his directorial career as second unit director on his father Francis Ford Coppola's "Dracula" (1992). His first feature film, "CQ" (2001), premiered at the Cannes Film Festival and received critical acclaim. As second unit director, he has worked on films such as his sister Sofia Coppola's "Lost in Translation" (2003), "The Life Aquatic with Steve Zissou" (2004, directed by Wes Anderson), and "Marie Antoinette" (2006, directed by Sofia Coppola). He is also the head of the San Francisco-based film company American Zoetrope, and the film he produced, "Somewhere" (2010, directed by Sofia Coppola), won the Golden Lion, the highest award at the Venice International Film Festival. His upcoming film, "A Glimpse Inside the Mind of Charles Swan III," which he wrote and directed, is scheduled for release.

Scott Rudin

(Producer)

He's had a long working relationship with director Anderson, and this is his fifth collaboration with him, following "The Royal Tenenbaums" (2001), "The Life Aquatic with Steve Zissou" (2005), "The Darjeeling Limited" (2007), and "Fantastic Mr. Fox" (2009). Other notable works include "The Addams Family" (1991, directed by Barry Sonnenfeld), "Clueless" (1995, directed by Amy Heckerling), "The Truman Show" (1998, directed by Peter Weir), "Sleepy Hollow" (1999, directed by Tim Burton), "Zoolander" (2001,

directed by Ben Stiller), "The Moments We Encounter" (2002, directed by Stephen Daldry), "Revolutionary Road/Until Burn Out" (2008, directed by Sam Mendes), "The Bakery in Love" (2009, directed by Nancy Meyers), "The Social Network" (2010, directed by David Fincher), "The Girl with the Dragon Tattoo" (2011, directed by David Fincher), "Extremely Loud and Incredibly Close" (2011, directed by Stephen Daldry), and "Moneyball" (2011, directed by Bennett Miller).

Sam Hoffman

(Executive Producer)

After graduating from the University of Pennsylvania, he spent 20 years building a career in the New York film and television industry as a producer, director, and assistant director. His collaboration with director Wes Anderson has been long-standing, and he served as first assistant director on "The Royal Tenenbaums" (2001) and "The Life Aquatic with Steve Zissou" (2005), and as line producer in New York on "The Darjeeling Limited" (2007). Other notable works include "Love is Deja Vu" (1993, directed by Harold Ramis), "Dead Man Walking" (1995, directed by Tim Robbins), "The Scorpion's Love Spell" (2001, directed by Woody Allen), "The Producers" (2005, directed by Susan Stroman), "School of Rock" (2003, directed by Richard Linklater), and "Chasing" (2008, directed by John Polson).

Robert Yeoman ASC

(Director of Photography)

Born in Pennsylvania, he earned a Bachelor of Arts degree from Duke University and a Master of Fine Arts degree in Film Production from the University of Southern California. He has a long-standing relationship with director Anderson, and this film marks his sixth collaboration with him, following "Anthony's Happy Motel" (1996), "Rushmore" (1998), "The Royal Tenenbaums" (2001), "The Life Aquatic with Steve Zissou" (2005), and "The Darjeeling Limited" (2007). After starting his career in the commercial industry, he moved into the film industry and worked as the cinematographer for the second unit on "L.A. Investigation/The City of Wolves" (1985, directed by William Friedkin). Since then, he has worked as cinematographer on many independent films, including "Drugstore Cowboy" (1989, directed by Gus Van Sant), "Rampage" (1998, directed by William Friedkin), "CQ" (2001, directed by Roman Coppola), and "The Squid and the Whale" (2005, directed by Noah Bombach). He has also worked as cinematographer on major studio films, such as Drew Barrymore's directorial debut "Roller Girl's Diary" (2009) and "Bridesmaids: The Worst Wedding Plan Ever" (2011, directed by Paul Feig).

Andrew Weisblum ACE

(Editor)

He first worked on a film directed by Anderson, "The Darjeeling Limited" (2007), and won the American Society of Cinema Editors (ACE) Eddie Award for "Fantastic Mr. Fox" (2009). His editing credits to date include "A Dirty Shame" (2004, directed by John Waters), "My Wife is a Witch" (2005, directed by Nora Ephron), "Broken English" (2007, directed by Zoe Cassavetes), and "The Wrestler" (2008, directed by Darren Aronofsky). He also served as visual effects editor for "Chicago" (2002, directed by Rob Marshall) and "The Fountain: A Love That Lasts Forever" (2007, directed by Darren Aronofsky). More recently, he was nominated for an Academy Award for his editing of "Black Swan" (2010, directed by Darren Aronofsky). He has also received nominations for a BAFTA Award and an Eddie Award, and won the Boston Society of Film Critics Award for Best Film Editing.

Alexandre Desplat

(Music)

He has composed music for over 48 European films and has been nominated for numerous César Awards (the French equivalent of the Academy Awards). These include "The Modest Swindler" (1996, directed by Jacques Audiard), "Read My Lips" (2001, directed by Jacques Audiard), "A Prophet" (2009, directed by Jacques Audiard), and "The Ghost Writer" (2010, directed by Roman Polanski). In particular, his nominations for the Golden Globe Award, BAFTA Award, and European Film Award for the music of "Girl with a Pearl Earring" (2003, directed by Peter Webber) led to his extensive involvement in film music. His music for "The Midnight Pianist" (2005, directed by Audiard) won both the César Award and the Golden Bear at the Berlin International Film Festival, and he was nominated for an Academy Award for Best Original Score for "The Queen" (2006, directed by Stephen Frears), "The Remarkable Life of Benjamin Button" (2008, directed by David Fincher), and "The King's Speech" (2010, directed by Tom Hooper). He has also worked on the music for numerous other acclaimed films, including "Lust, Caution" (2007, directed by Ang Lee), "Julie & Julia" (2009, directed by Nora Ephron), "Harry Potter and the Deathly Hallows – Part 1" (2010, directed by David Yates), "Harry Potter and the Deathly Hallows – Part 2" (2011, directed by David Yates), "An Adult Argument" (2011, directed by Roman Polanski), "Extremely Loud and Incredibly Close" (2011, directed by Stephen Daldry), and "The Tree of Life" (2011, directed by Terrence Malick). Furthermore, three of his songs were nominated for Academy Awards for "Fantastic Mr. Fox" (2009, directed by Wes Anderson).





Comments

Bruce Willis

It was a real honor to work with Wes, and it was a very refreshing experience for me as it was a role I'd never played before. Normally, there's no director to give detailed direction on rehearsals or production, but Wes gave me direct instructions for my character. This film is about love in all its forms - big, small, new, and difficult - but it's all universal. Everyone needs to be loved. Everyone needs love, right?

Edward Norton

I think Wes is a director who creates wonderful ensemble dramas. It's like the theater company that Orson Welles had. It's something to aspire to, and I think Wes has created a group of actors. Every actor's dream was to appear in one of his films, so I'm very happy that we were able to make it happen. The moment his new film is finished, everyone thinks, "Wow! That looks interesting!"

The setting of this movie is a summer camp, and the filming itself felt like summer camp for us too, which was a unique experience. The character I played was the leader of the Boy Scouts, and I felt like I was Wes himself. It's a really fun movie, filled with all the fun memories we all had as children.

Bill Murray

I've worked with Wes on several films in the past, and this time too, I thought it was fantastic to have such a unique cast. Tilda is a fantastic actress, with a monster-like performance that's perfect for the role. Bruce is a real action star, isn't he? I think him playing a rural American cop is just like a hero in a movie like "Die Hard." I've never laughed so much during filming. I'm so happy and enjoying making these low-cost, long-shooting art-house films with Wes, and that's why I work so hard and make so much money on other films (laughs).

Tilda Swinton

The films Wes has made so far have been family-like, with the staff and cast having grown up together, so it was a great honor and a great adventure for me to be a part of them. Wes' films always have a theme, where a child saves an imperfect adult. That's what makes them great. It was a wonderful experience to be a part of the family that Wes has created.

Review

The French Touch in Wes Anderson Films

— Tei Koyanagi (Writer)

Some of you may be a little confused by the title of this article. Indeed, following on from his previous work, "Fantastic Mr. Fox", the music for "Moonrise Kingdom" may have been composed by French film composer Alexandre Desplat. Furthermore, Françoise Hardy's music plays throughout the film. What's more, Wes Anderson himself currently lives in Paris, and even used a real hotel there to create his short film, "Hotel Chevalier." Still, while there's a strong American feel to this film, set in New England and depicting the world of Boy Scouts, reminiscent of a Norman Rockwell painting, you'd never expect it to be French.

Certainly, one of the sources of inspiration for "Moonrise Kingdom" was Norman Rockwell. The film has a nostalgic, old-fashioned American feel, even though it takes place in 1965, probably because the key visual images in the film were created with reference to Rockwell's paintings. In fact, Rockwell worked as an illustrator for the Boy Scout magazine "Boy's Life" for over half a century, starting in 1912. As a result, in addition to his paintings, there are many photographs that remain of him visiting active Boy Scouts, some of which could easily be mistaken for scenes from this film.

At the same time, one cannot help but sense the presence of another French photographer, perhaps another of Wes Anderson's gurus: Jacques-Henri Lartigue, whom Anderson has repeatedly cited in his work. A biplane appears as a mail delivery plane in "Moonrise Kingdom," a throwback aircraft that he has frequently used in films such as "The Life Aquatic." The inspiration for this glider was the "ZYX24," a biplane built by Lartigue's brother, Maurice. This photograph also appears in "The World of Genius Max." Surprisingly, Lartigue's nickname was "Zissou," which was also used as the name of the marine biologist played by Bill Murray in "The Life Aquatic." In fact, Lartigue was originally an amateur photographer, and it is said that it was his first solo exhibition held at the Museum of Modern Art in New York in 1963 that brought him serious recognition as a photographer. The exhibition was curated by John Shakasky (Szarkowski), and it turns out that the protagonist of Moonrise Kingdom, Sam, has the same surname as Shakasky. 1965 was the time when Lartigue's photography became widely known in the United States thanks to that exhibition and a major

feature in Life magazine, and Wes may have wanted to leave some trace of Lartigue's work in this film in this way.

Of course, Wes is a huge film buff, and Moonrise Kingdom likely references several previous films. One is clearly "Small Love Melody", and while the story has many similarities with this film, such as a children's wedding and an elopement, as well as other elements, Wes himself acknowledges that a work by his beloved French director, François Truffaut, also had a major influence here. The film in question is Truffaut's "Adolescence", which, while set at the beginning and end of summer (remember Susie's house was in a district called "Summer End" on the island), is not dissimilar in its depiction of the timeless themes of first love and summer memories. Wes's devotion to Truffaut is well-known, and his frequent use of narration is likely influenced by Truffaut's influence. In "Fantastic Mr. Fox", he even directly quoted Georges Delerue's music from Truffaut's "Etude of Love" and "American Night."

Speaking of music, this film unusually doesn't close the credits with a bang with 1960s rock or pop, but instead elegantly closes with an original score by Alexandre Desplat, a sort of adaptation of Benjamin Britten's "The Young Person's Guide to the Orchestra." Perhaps this is why, despite its clear setting of 1965, it feels less 1960s than previous films. That's why Françoise Hardy's "La Journey" (The Season of Love), played by Susie on a portable record player, seems particularly quintessentially quintessential. This song was written by Jacques Dutronc, who would later become her husband. Those familiar with Paris may have noticed a sign reading "Dutronc Detective Agency" hanging on one of the buildings in the human neighborhood in "Fantastic Mr. Fox." This is clearly a parody of the Duluc Detective Agency, whose neon sign stands out even on the Rue du Louvre. Changing the name to Jacques Dutronc and then using a song he wrote as an insert song in his next film was a very clever and playful idea.

Of course, this is not limited to what I have written so far. There are too many to list, but I would like to conclude by mentioning that this film is dedicated to a woman named "Juman." She is originally Lebanese (remember the name of the campsite Fort Lebanon in "Moonrise Kingdom") and has been associated with Wes since "Fantastic Mr. Fox," where she voiced the fox Agnes, and in this film she created the cover artwork for the book "The Francine Odysseys" that Suzy reads. She is also someone who is not unrelated to Paris, but that's a story for another time...



JUNIOR KHAKI

PIGEON SCOUT

SHAWSKY

Production Notes



A Collaboration of Hollywood Stars

"Moonrise Kingdom is a story we can all relate to. It's a story of first love and a charming summer affair," said producer Jeremy Dawson. "It's a boy-girl getaway that's endearing, charming and ridiculous."

"The title of the film comes from the cove they escape to. Its official name on the map is '3.25 Mile Tidal Inlet,' but to them it's a secret and fascinating place, so we called it 'Moonrise Kingdom.'" Both the official name and the evocative name build anticipation for Wes's film.

Tilda Swinton, who plays the welfare officer, says, "In this story, the adults in the community don't know what they're doing. They soon realize they're just as childish and not nearly as grown up as these two kids. It was a joy to be a part of and a lot of fun. It was structured and playful."

Bob Balaban also appears as the film's narrator. "When I first read the script, I was so enthralled I couldn't put it down," says the veteran actor and director. He spent weeks growing a beard to match the director's image. "I had a lot of fun. The character is great, and the lines are great too. The expressions used are exquisite," he adds. "The audience gets to know the style of the film through the narrator. Suzy, a young girl, loves to read, and reads many adventure stories to children. I'm the voice of the books and the adventure stories she creates in her head. My character also appears on screen, connecting with the boys."

The majority of the cast, including Bruce Willis and Edward Norton, had never worked with the director before. Part of the film's appeal is seeing a star-studded cast of Hollywood stars show off completely different sides to their usual selves. Bill Murray and Jason Schwartzman

have been regulars in Anderson's films since their first appearance in Anderson's acclaimed 1998 film, "The World of Genius Max." Jeremy says, "Bill and Jason are great to work with. Bill leads us. He's our energetic boss."

Appointment of Child Actors

After three auditions spanning more than six months, Jared Gilman, who plays Sam, said, "When I got the news on the way home from school, I screamed, laughed, and cried. It was probably the happiest day of my life."

Jared describes his character, Sam Shakusky, as "a brilliant boy in the Boy Scouts, winning every badge he can, but he's bullied by his half-siblings and the other Scouts. He meets Suzy at a church pageant, and the two spend over a year plotting their escape."

Kara Hayward, who plays Suzy, says that the five-minute video she sent to the audition led to her role in the film. "I love my role. Suzy Bishop is misunderstood at home. She has three younger brothers, she doesn't get along with her father, and her mother is having an affair. Susie is sensitive, but also tough."

Despite it being their first film appearance, the two young actors were calm and meticulous in their preparation, having memorized the script from cover to cover before arriving on location.

"Everyone tells me I have a good memory, so it didn't take me long. I just read it over and over until I had it memorized," Kara said.

It took Jared a while to memorize the script. "I recorded myself reading the script and listened to it over and over again on my phone," he said. The two prepared for their roles before going on set. By learning how to canoe, take

karate lessons, and cook over fire, as part of the Boy Scout program, the director wanted them to really get into their characters and feel their emotions.

When asked what he did to fit in with the film's 1965 setting, Jared said, "Wes told me to watch 'Escape from Alcatraz' with Clint Eastwood (set in 1963), which helped. My parents also helped me, because they both grew up in the 1960s."

Wes also instructed the two to write letters to each other, as in the film, Sam and Susie write to each other for a year after they meet. The script also ends the letters, but Wes told them to complete it. They began communicating via email, but Wes soon instructed them to switch to letters. They abandoned email for old-fashioned letters and diligently worked on their homework. "I got to know Jared a lot," says Kara. "She's a really interesting girl," says Jared. "At the top of Kara's letters, there was a little sticker with the name 'Suzy Bishop' and a fake address." When filming began, Gilman was most surprised by the "early mornings," and Kara was shocked to learn that the film was essentially being shot in pieces.

Looking back on filming, Kara says, "On set, I had no idea what was going on because I'd never been in a movie or a commercial before, I'd only done school plays and summer camp plays. What I like about filming is watching other actors' performances. It's so inspiring. What helped me get into character was listening to what Wes had to say. He would often say, 'This is really happening. This isn't Kara doing it. It's Suzy.'"

With guidance from the lead actress and director, Jared got into character on set: "I put on Sam's raccoon skin, changed my regular glasses into his glasses, and I was



like, 'I'm Sam.'"

On weekends off filming, the director showed them rough edits and discussed their acting chemistry. Jared says, "Wes had us rehearse multiple times, but he didn't have us kiss because he wanted it to feel natural, like Sam kissing Suzy for the first time."

Kara had never seen a typewriter before, so McDormand, who plays Susie's mother, taught her how to use it. "The prop really made me feel like I was in the '60s."

She further recalls, "Fran is incredible. My favorite scene is when Suzy is in the bathtub talking to her mother. It's so sweet and loving and caring. It really captures how Suzy feels. I was surprised because Fran is such a different person when she's acting. I wish I could be seen as different too."

Jared also had help from his co-stars, including Bruce Willis, who advised him to rehearse and practice his lines before filming, even if he knew them perfectly.

He goes on to reveal, "Bill Murray heard me talking to the wardrobe guy about not knowing how to tie a tie, so he called me over, put his arm around me, showed me how to do it, and let me see if I could do it on my own. So I learned how to tie a tie."

Bill also taught the boys how to hum in the morning so they could have a voice on set. "Just do what you can," Bill said. "I taught my kids how to shave before, and now I'm teaching them how to tie a tie."

Wes World

Bob Balaban was amazed by Wes's approach: "Wes has a unique way of making films. It's not just talent, it's also very organized. He makes films in a way that nobody else

does, but he's not trying to be eccentric. He just makes them his own way. He has a decisive attitude, but there's no tension on the set. The actors love him. If things are going smoothly, he lets them do what they want, and if he has something to say, he says it in a coherent way."

What you learn working with Wes is how meticulous he is. He knows what he wants and how to capture it, but the way he does it creates a style. He lets everyone know he's having a blast in his role as director, and the cast and crew are invited participants to share and contribute to his vision.

"Wes, as writer, producer, and director, has a say in everything about the film, from costumes to casting," says Jeremy, "because it all relates to the world he wants to create."

Wes's enthusiasm is infectious to his cast and crew, most of whom end up working with him on more than one project.

Jeremy, one of the "returning viewers," says, "He wants everyone involved in making the film to think of it as an adventure, whether it's a train ride or a boat trip across the Mediterranean. This film is very much in that tradition."

"Wes is very process-oriented," says set designer Chris Moran, "and he cares about the people he surrounds himself with and the environment on set, because that's what helps him bring his best. When you're making a movie, you want to be in a creative space."

"Wes is so good at writing about kids, and that goes for Steven Spielberg, too. He encourages them," Balaban explains. In a way, Wes is able to connect with kids because his films combine adult seriousness with the innocence of childhood fantasy. "Moonrise Kingdom" goes

directly into their secret world and depicts the magic of summer.

Script

Following "The Darjeeling Limited" (2007), the director co-wrote the screenplay with his friend, film director Roman Coppola. "Wes had been developing a concept for this film," Coppola reveals. "He had a vision, he had the characters and the atmosphere, and we talked about it. We joked around, teased each other, fleshed out all sorts of ideas, and worked them out. Once the lines were decided, the writing process moved quickly. I've always wondered how that works."

Coppola's role in writing the script was to help develop and clarify the ideas, and having someone to talk to can help break through when you get stuck. He was the consultant, the molder, and the editor.

Together, they've crafted a richly detailed interpersonal map of colorful characters that draws you into the kingdom of New Penzance, an island community known for its gentle yet complex inhabitants.

That's why the cast was immediately captivated by the story: "From the first page, you enter a whole new world," Swinton says. "I'm always thrilled by the worlds in movies that are so beautifully designed and so perfectly orchestrated, like this city."

Murray, a regular at Wes's work, adds, "It's a fantastic script. It's exciting all the way through. Roman and Wes are a great pairing."



Filming Location

The filmmakers zeroed in on Rhode Island as a versatile location for this film about two children's first love and adventures. New Penzance, with its moderate population and almost car-free roads, is the perfect place to spark a child's imagination and sense of adventure.

Rhode Island's miles of beautiful coastline and tranquil terrain were key factors in choosing the location. The state is home to rolling fields, rugged valleys, highland overlooks, forests, beaches, and rocky inlets. The most extensive filming location for the film was Narragansett Bay. Other locations include the 1,800-acre (7.3 km²) Camp Yawgoo, filmed just before summer, and historic Trinity Church in Newport, where George Washington was a parishioner.

Cast and crew paid particular attention to filming at the church in New Penzance, the site of the outdoor play where Suzy and Sam first meet and the climactic scene where their adventure comes full circle.

Prudence Island in Narragansett Bay was a most unusual location for a film shoot. There was only one small store for purchasing items. To access the beach, the area was cleared and a ferry was chartered to bring the crew to the set. The land appeared pristine, and that imagery looked great on screen.

Photography

Director Wes prepared meticulously before filming and shot with a minimal crew. No large trucks or trailers were used. The actors were asked to change into their costumes in their hotel rooms before entering the set. Most of the filming was done in natural forest scenes, which were interwoven into the film. Sometimes they spent an entire week in the forest, but this compact film crew had a great deal of freedom.

Jeremy recalls, "We drove around in a van filming with the child actors. The camera was small and lightweight so we weren't bogged down by heavy luggage. It was a great combination of technology and creativity."

"Once principal photography began", Balaban says, "It felt like we were at a campground or a well-maintained playground," and it was exactly what he expected: Wes wanted his cast and crew to share an experience as close to the story as possible. Bill Murray recalls, "My first day was on a camping set, but they didn't have trailers (for dressing rooms). Instead they had tents, little ones. It was 40 degrees outside and raining, but when you're 51 people crammed into one tent, it gets really warm. After a while it gets comfortable."

Production Design

Another factor that brought the cast and crew closer was the collaborative creation of a fantasy world, with every member of the unit helping the actors to get into their characters and the world they inhabit.

Art Director Gerald Sullivan said, "The biggest challenge for us in the art department was researching the buildings in the area in 1965. We were in constant contact with Wes, who had a stack of research photos that we were able to use in our designs." As the collection of photos grew, they created a private website for all staff to access.

Set decorator Chris Moran first worked with Wes as a prop designer on *The Royal Tenenbaums* (2001). She says, "Wes is so detail-oriented, we scoured antique shops and borrowed things from crew members and acquaintances. If Wes found something he liked on someone's porch, he'd hunt for it. This film has a different aesthetic to Wes's other films - it's a little rough around the edges and feels more human. Still, the

vintage accessories, set decorations and costumes were carefully selected and in line with the production budget."

Trailer House

Bruce Willis plays Detective Sharp in a trailer home. A Texas dealer found the 1952 Spartanette he wanted, but it ended up being cut in two and rebuilt so Robert Yeaman's camera could move around inside. The interior was left untouched, but it was modified and completely remodeled to allow for a 360-degree view of the interior.

Boy Scouts (=Khaki Scouts)

They needed tents for a camp for the North American 55th Troop, the Khaki Scouts, led by Captain Ward (Edward Norton). The crew searched the country for old, deadstock tents and found just two vintage tents at an Army/Navy surplus store, but they weren't the color, shape, or size they were looking for. Wes specified a Khaki Scout tent made of pipes (bright yellow) with a lining (plaid; Captain Ward's tent was tartan). So rather than modifying existing tents, they decided to custom-make all the tents.

Tentsmiths, a New Hampshire company, specializes in recreating historical tents. While their specialty is replicating pre-1950 tents, the team took on the challenge of creating a 1965 one. "The guys at Tentsmiths were incredibly understanding and built a fantastic tent," Moran says.

As production designer, Adam had to oversee the entire look of *Moonrise Kingdom* and coordinate with all departments, so his research was extensive.

He says, "I looked at everything from the most ordinary things in daily life to the most unusual things. For example, I thought, 'What year did the switch night-light come out?' That way I



couldn't make any mistakes. I also looked into the history of the Boy Scouts and camping."

The campsite sign was made from planks and sticks. Like the tent, the canoe featured in the story also had a distinctive design. A group of practicing Rhode Island artisans helped with the preparations, as Moran enthuses, highlighting some of their contributions: "Local artist James Langston carved a little raccoon for the front of the canoe and made some totem poles. Chris Wylie made corn decorations (like carved ornaments) for Captain Ward's tent, and another artist made furniture for the tent made entirely from branches. It's all made from chicory." Then an artist with a chainsaw created a totem pole for us to use on top of the Khaki Scouts campground sign."

Bishop Family

They could only hope to find a home that suited the setting, and the one chosen for the exterior of the Bishop home was Conanicut Light, a former lighthouse in Jamestown, Rhode Island. For the interior, a vacant storefront in a strip mall in Middletown, Rhode Island, was converted into a sound studio and a room was created there. The studio was in a great location and was remodeled to incorporate the best elements of all the homes, from the design to the furnishings. "Each of the houses we used as references had a unique atmosphere," Adam says, unable to hide his surprise. "When we combined the things we liked, the best parts of each came together and the image of the family living there emerged." Because it had to have a New England feel, there are many things you won't find anywhere else. The sets and their surroundings are there to support the characters and actors.

Vintage

Unique features of the Bishop home included wainscoting and an eclectic décor with a period feel. Books were placed throughout the home, some of which the family's lawyer parents purchased on vacation. Some were vintage books, others were handcrafted by the staff. Some of the furniture and artifacts were borrowed, including works by artist Alson Skinner Clark. As the home was once a lighthouse, there was a nautical feel to the Bishop home.

The story is set in 1965, but the fusion of eras is expressed throughout the mid-1960s. A space is created in the film for objects from the 1940s and 1950s, and various items are displayed there that convey a strong love for art.

"It was so beautiful, everything was handmade," Bill Murray praised, "it was one of the best sets I've ever seen. They had spent so much time making it look so real. It really felt like it had been decorated by the people who lived there, and it was just magical. You could feel that while you were acting."

Costumes

"Wes did a lot of research beforehand," says costume designer Kasia Walicka-Maimone, who worked with Anderson on a vast array of photographs, mostly books. "We wanted something that would expand and enrich the characters," she says. The animal costumes used in the church podium scene of "Noah's Ark" were influenced by conductor Leonard Bernstein and Benjamin Britten's interpretation of "The Carnival of the Animals." Wes's childhood was also shown in the footage, and photographs of the director's family and himself were also used as references. The costumes were inspired by authentic vintage research, but many were handmade, allowing for a more in-depth look at Wes's vision. Mr. Bishop is more

conservative than most, so his costumes are more subdued than most.

Suzy's Sunday school saddle shoes took a long time to source because she was looking for leather soles based on research from the 1960s.

The biggest costume challenge was the design of the Khaki Scout uniforms. After consulting with the director, the costume department handcrafted everything from the socks to the buttons. Making 350 uniforms was a massive undertaking, but it was completed in a short space of time. The felt raccoon mascot patches were hand-sewn onto the uniforms.

While real-life welfare workers didn't wear uniforms, Walicka-Maimone found inspiration in the Salvation Army, where women in uniforms also worked. She expanded the shape and length of the cape until she arrived at her final look: a hat-style wig, as seen on Tilda.

"The welfare uniforms were the most functional, the most form-fitting uniforms we made," says Walicka-Maimone.

Tilda's carefully crafted role represents authority and coercive power: she wears a blue and white uniform, a pantsuit, a Salvation Army hat on her head, and a red ribbon tied in a crochet knot around her neck.

Tilda says, "My mother wore clothes similar to what Fran wears. These colors are ingrained in me from my childhood.

The costumes are very accurate to the period."

In contrast, Frances McDormand's Mrs. Bishop's costumes are a mix of the attire worn by female artists, painters, and writers of the 1960s. According to the director's behind-the-scenes story, Mrs. Bishop is a lawyer who grew up in an artistic family, which is why her costumes incorporate more color.

Review

A Film With Good Taste In Color And Emotion

—Mikio Shibayama (Critic)

At first, I thought it was a story about a dollhouse. The cross section of a yellow dollhouse, accented with red, orange, and crimson, shows children moving around busily in a miniature universe.

But it's not about a dollhouse. It's about a 12-year-old girl who wants to escape from a dollhouse. Her name is Suzy (Kara Hayward), and she wears blue eyeshadow under her eyes. Suzy is a troublemaker. She's immersed in books and glares at her family. The story is set in 1965 on New Penzance, a small New England island in the Atlantic Ocean.

There's another problem child: a boy wearing thick, black-rimmed glasses who has run away from the Khaki Scouts camped at the southern end of the island. He's also 12 years old. His name is Sam (Jared Gilman). He's an orphan and his foster parents are cold.

Sam and Suzy met a year ago, fell in love instantly, and began corresponding. Eventually, they decided to elope and escape from their current lives. However, they are both 12 years old, on the verge of puberty. There is little hint of sexual attraction between them, and they are unlikely to commit violence against others.

Ah, is this the world of "The 400 Blows?" I thought reflexively. Of course, the touch is different from Truffaut's masterpiece. The setting, the people around him, and the way they act are all completely different. But the emotions of the protagonist are similar. The heartbreak of someone burning with longing for something that is out of reach is conveyed as a wave of energy.

Director Wes Anderson reveals the couple's decision early in the film. As always, his films are full of beautiful colors. The costumes and sets are exceptionally well-choreographed, and the actors' faces are amusing. Sam and Suzy aren't the only interesting characters. The other characters are colorful, out of place on such a small island. Suzy's parents (Bill Murray and Frances McDormand), the leader of

the Khaki Scouts (Edward Norton), and the island's police chief (Bruce Willis) are all sluggishly pursuing the couple. At the same time, a massive hurricane is approaching the island.

What do you think? It's almost like a world of fables, isn't it? It begins with "Once upon a time" and before you know it, the world of fables draws the reader into its magic.

But it would be hasty to jump to conclusions. To begin with, there is no sweet, lovable protagonist in "Moonrise Kingdom." 12-year-old boys and girls are already breathing in plenty of real air. For example, recall the scene when Suzy utters the word "love." At that moment, Sam's expression becomes irritated. He continues, "Hey, do you understand what I'm saying?"

Yes, this film goes beyond fable. It borrows plenty of the humor, cruelty, and magic of fable, but it doesn't feature dark forests, monsters, or wizards. Instead, Anderson focuses on laughter. Making full use of silly laughter, he descends into deep emotional depths.

The deeper emotional part of the film is connected to the world of "the pathos of things." I used the phrase "the heart-burning sadness of something that is out of reach." This emotion deepens as the film progresses, eventually leading to a melancholy that makes one feel resigned to the impermanence of this world.

Or is it that the seasons pass?

As I watched the movie, I found myself muttering to myself, "Both Sam and Suzy are vaguely aware that their childhood is coming to an end. They're just one step away from becoming adults. As they become adults, it's sure to become more difficult for them to embark on reckless adventures."

That's why their appearance is so heartbreaking. Funny and heartbreaking. Anderson has drawn out all of that heartbreak, beauty, and humor. The color design, which avoids muddiness as much as possible, and the understated, restrained acting are all products of that sensibility. There are probably other films with good taste in color and composition, but I think it's rare to come across a film that also has good taste in emotion.





Director's Comment

About the 1960s Setting

It wasn't intentional, it just happened that way. I was somehow inspired by the America depicted in Norman Rockwell's paintings, because it reminded me of the last era of innocence. By the time these kids turn 18, America will be at a cultural turning point.

I love music from the 60s, regardless of genre. It's not that I'm nostalgic for that era, I just love the music of that era. In this film, I tried to create an impression of nostalgia for that era, but personally I'm not interested in nostalgia itself.

About My Shooting Style

I'm basically doing the same work with the same members, so it feels like a class reunion. I like building those kinds of relationships, and it's refreshing to bring something new to the mix. I've never done a play, but I think those kinds of relationships are similar to those on stage.

For example, director Robert Altman's filmmaking style was to let actors act freely on set and capture the spontaneous moments that occurred. My approach is the exact opposite. I don't wait for the unexpected to happen on set. I like and aspire to discover unexpected results later, when I watch rushes or edit. Actually, I always feel pressured when I start a new film to avoid repeating the previous one. That said, I feel like I'm making a completely different film each time, but there are certainly some things that

never change, like my handwriting. I think I'm blessed as a director. Whenever I want to make a new film, I always find people who agree and are willing to make it. Of course, my first film wasn't a big hit, and my second, "The World of Genius Max," took quite a while to make. But since then, I've been lucky enough to continue making films smoothly.

About Making Children the Main Characters

As I always try to do, I wanted to make a film about the things I enjoyed and felt as a child. In my case, I never had a romantic relationship with a girl like in this film, but I put my wish that I could have had a childhood like that into this work.

Suzy is troubled by her isolation from her family. But I always think there are other types of families, and that there are people who are trying to build families. One thing that's clear in this film is that only children know what they want, and they work hard to get it. I don't think all children are innocent, but the purity in the way they speak and act is something that only children can exude. It's their privilege, and perhaps proof that anything is possible.

Regarding the Casting of Bruce Willis

When the role of a police officer came up, I had a few actors in mind, but I felt that Bruce was the only one who could perfectly portray a convincing police officer who was lonely, insecure, shy, and sad.

Credits

Produced by: Focus Features, Indian Paintbrush
Courtesy of American Empirical Pictures

【出演】

ブルース・ウィリス: シャープ警部
エドワード・ノートン: ウォード隊長
ビル・マーレイ: ミスター・ビショップ
フランシス・マクドーマンド: ミセス・ビショップ
ティルダ・スウィントン: 福祉局
ジャレッド・ギルマン: サム
カーラ・ヘイワード: スージー
ジェイソン・シュワルツマン: ベン
ボブ・バラバン: ナレーター

【スタッフ】

監督: ウェス・アンダーソン
脚本: ウェス・アンダーソン、ロマン・コッポラ
プロデューサー: ウェス・アンダーソン、スコット・ルーディン、スティーヴン・レイルズ、ジェレミー・ドーソン
製作総指揮: サム・ホフマン、マーク・ロイバル
撮影監督: ロバート・イエーマン (ASC)
プロダクション・デザイナー: アダム・ストックハウゼン
編集: アンドリュウ・ワイズブラム (ACE)
音楽スーパーヴァイザー: ランドール・ボスター
音楽: アレクサンドル・デズプラ
カーキ・スカウトの行進曲: マーク・マザーズボー
演奏: ピーター・ジャーヴィスと彼のドラム・コープス
衣装デザイン: カシア・ワリッカ＝メイモン
共同プロデューサー: モーリー・クーバー、リラ・ヤコブ
協力プロデューサー: オクタヴィア・ペイセル
キャスティング: ダグラス・エイベル

Japanese subtitles: Yasuko Ishida

(2012/Color/American film/94 minutes/PG-12)

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【CAST】

Bruce Willis as Captain Sharp
Edward Norton as Scout Master Ward
Bill Murray as Mr. Bishop
Frances McDormand as Mrs. Bishop
Tilda Swinton as Social Services
Jared Gilman as Sam
Kara Hayward as Suzy
Jason Schwartzman as Cousin Ben
Bob Balaban as the Narrator

【STAFF】

Directed by Wes Anderson
Written by Wes Anderson & Roman Coppola
Produced by Wes Anderson, Scott Rudin, Steven Rales, Jeremy Dawson
Executive Producers Sam Hoffman, Mark Roybal
Director of Photography Robert Yeoman, ASC
Production Designer Adam Stockhausen
Editor Andrew Weisblum, ACE
Music Supervisor Randall Poster
Original Music by Alexandre Desplat
Khaki Scout Marches by Mark Mothersbaugh,
Performed by Peter Jarvis and his Drum Corps
Costume Designer Kasia Walicka Maimone
Co-Producers Molly Cooper, Lila Yacoub
Associate Producer Octavia Peissel
Casting by Douglas Aibel

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Focus Features and Indian Paintbrush Present an American Empirical Picture "Moonrise Kingdom"
Casting by Douglas Rebel Co-Producers Motty Cooper Lila Yacoub Costume Designer Kasia Walicka Maimone
Original Music by Alexandre Desplat Music Supervisor Randall Poser Editor Andrew Weisblum, A.C.E.
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